

JEFFERSON

MONTHLY

Tolowa
Coast Trails
Del Norte County's
Coastal Dunes and Wetlands

The Members' Magazine of The Jefferson Public Radio Listeners Guild

August 2011

The Southern Oregon Arts and Lectures Series presents

Sam Anderson



*New York Times
Magazine
Critic at Large*

September 29th at 7:30pm
North Medford
High School Auditorium

Sam Anderson is Critic at Large at the *New York Times Magazine*. His work has also appeared in *New York*, *Slate*, *The American Scholar*, *Creative Nonfiction*, on *NPR*, and in "The Best Technology Writing 2010."

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Aimee Mann takes the stage at Britt on August 23.



The 9th annual World of Wine Festival has grown with the region, moving from Del Rio Vineyards and Winery to its new larger permanent home on the historic campus of Bigham Knoll in Jacksonville.

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ON THE COVER

A blood star — tidal areas abound with marine life.

PHOTO: WENDELL WOOD

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The Smith River basin, nestled between the Pacific Ocean and majestic redwood forests, reveals a unique and undiscovered world of sand and water. Located in California's most northwestern corner of Del Norte County, this ancestral and contemporary homeland of the Tolowa Indians once met their every need. Although the abundance that existed up until 150 years ago has diminished, it is still possible to walk on ancient coastal trails and glimpse what a Tolowa elder calls "our land of milk and honey." Comprised of 11,000 acres of publicly owned dunes and wetlands, the Tolowa Coast, remains today surprisingly intact with a remarkable Native American cultural history and an amazing diversity of animals and native plants—many rare in our modern world.



Rare Western Lily.

PHOTO: DAVE IMPER (USFWS)



PHOTO: JENNY GRAHAM

Barbara (Robynn Rodriguez) and Deon (Armando Durán) get reacquainted in OSF's production of *August: Osage County*.

Oregon Cabaret Theatre

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The Marvelous Wonderettes

A cavalcade of mid-century girl-group pop music. In Act One Cindy Lou, Betty Jean, Missy and Suzy are thrilled to be performing at their 1958 Senior Prom (*Mr. Sandman, All I Have To Do Is Dream, Stupid Cupid, Mr. Lee*). Act Two takes place at their 10 year reunion in 1968. The girls have changed and so has the music! Songs like: *Heatwave, You Don't Own Me, Leader of the Pack, It's My Party, Respect*. This delightful, music-filled show by Roger Bean (*Route 66, Honky Tonk Laundry*) recently had a successful off-Broadway run.

A summer treat to enjoy with family & friends! Great for girls-night-out!

Through August 28

Performances Wed-Mon @ 8:00
Sunday Brunch Matinees @ 1:00

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PHOTO: TOM LAVINE

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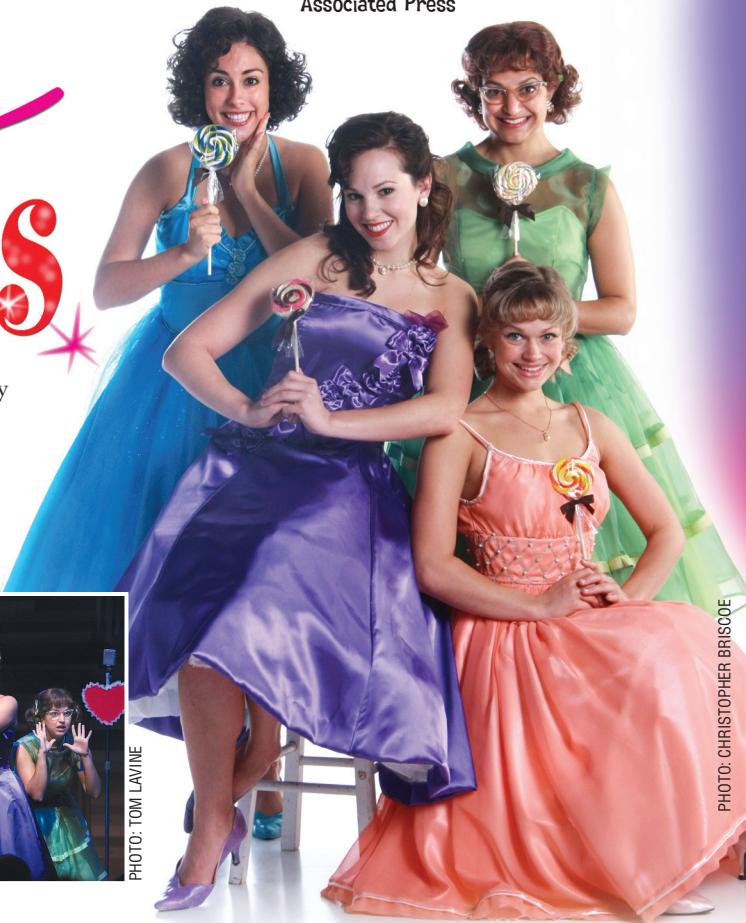


PHOTO: CHRISTOPHER BRISCOE

20% ticket discount for groups of 10 or more.
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COMING ATTRACTIONS: *Next at the Cabaret*

What A Glorious Feeling

"This is a crowd-pleasing show."
The Chronicle

This new musical play takes us behind the scenes of *Singin' In The Rain*, one of the greatest movie musicals of all time. We see Gene Kelly in the studio as he creates some of Hollywood's most memorable dance sequences with his collaborators Stanley Donen (co-director), Jeanne Coyne (dance assistant, Donen's ex-wife, Kelly's future wife), Arthur Freed (composer) and young Debbie Reynolds. Inspired by true events, Jay Berkow's music and dance-filled play shows us the genius of this artistic collaboration as well as the explosive love triangle between Kelly, Coyne and Donen. Directed and choreographed by Christopher George Patterson (*Riffin' & Tappin', A Brief History of White Music, Smokey Joe's Cafe* and *Five Guys Named Moe*). Featuring Shaeny Johnson (Suzy) as "Debbie Reynolds."

September 9 – November 6

Previews September 7 & 8

Performances Thurs-Sun @ 8:00 · Sat & Sun Brunch matinees @ 1:00

Cabaret Christmas

The Cabaret celebrates the holiday season in our own unique way with original songs and stories about this most festive time of the year. In addition to brand-new songs and sketches we will also be reviving some songs from our previous holiday hit *'Tis The Season*, including *The Promise of New Light, The Best Christmas Yet, All I Got For Christmas (Was This Cold)* and our hilarious online-shopping parody of *The 12 Days of Christmas*. Featuring Cabaret favorites Allison Rich (*I Love You, You're Perfect, Now Change*), Kymberli Colbourne (*ILYYPNC* and *Whodunit*) and Christopher George Patterson (*Riffin' & Tappin'*). Join with family and friends to enjoy the holidays in the beautiful ambiance of the Cabaret, spruced up and sparkling for the holidays. Be sure to order tickets early!

November 18–December 31

Previews November 16 & 17

Performances nightly @ 8:00 except: Nov 21, 24, 28, 29;

Dec 5, 6, 12, 13, 19, 24, 25

Saturday & Sunday brunch matinees @ 1:00



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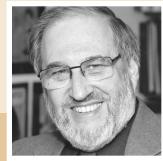
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Tuned In

Ronald Kramer

Our Future?

The public will likely recall highly publicized Congressional debate earlier this year over halting all federal support for public radio and public television. While such a proposal passed the U.S. House of Representatives, it failed in the U.S. Senate and, at least on the public front, the issue has been quiet for some months. However, that doesn't mean that the future of the federal government's role in assuring that you continue to receive the programming you expect from Jefferson Public Radio has been answered. A new threat is now on the horizon.

While last winter's debate involved a proposed withdrawal of funding which had earlier been approved, Congress is now starting to conduct its appropriation process for the next budget year and congressional committees will be drafting, considering and adopting annual spending bills later this summer.

The House Appropriations Committee is now scheduled to consider the appropriations bill that normally contains funding for the Corporation for Public Broadcasting (CPB), which is the vehicle through which federal funds are provided to public radio stations, including JPR, during the first week of August. Should this tentative date slip due to other, larger Congressional issues under debate, the bill would likely then be considered in early September following an August congressional recess.

Many House Republicans—either due to philosophical ideology about the role of government or due to fiscal concerns—are opposed to continued federal funding for public broadcasting, and it's possible that the House Appropriations Committee will recommend deep cuts, if not outright elimination, of funding for public broadcasting in its FY 2012 spending plan.

Just what would that mean for JPR listeners? We all live in a magnificently picturesque region which, despite its beauty, presents huge challenges in providing public radio. A single radio station operating in a major metropolitan area can reach millions of listeners with a single transmitter just as a station operating in the nation's flat, central plains can reach virtually an entire state with a single transmitter. Our mountainous terrain requires a hodge-podge of strategically located transmitters to reach listeners in the State of Jefferson and each transmitting installation carries its own lease and utility costs, maintenance obligations and equipment replacement requirements. As a result, JPR operates with fixed plant costs that are among the highest in the nation's public radio system and dwarf those of individual stations serving major U.S. cities.

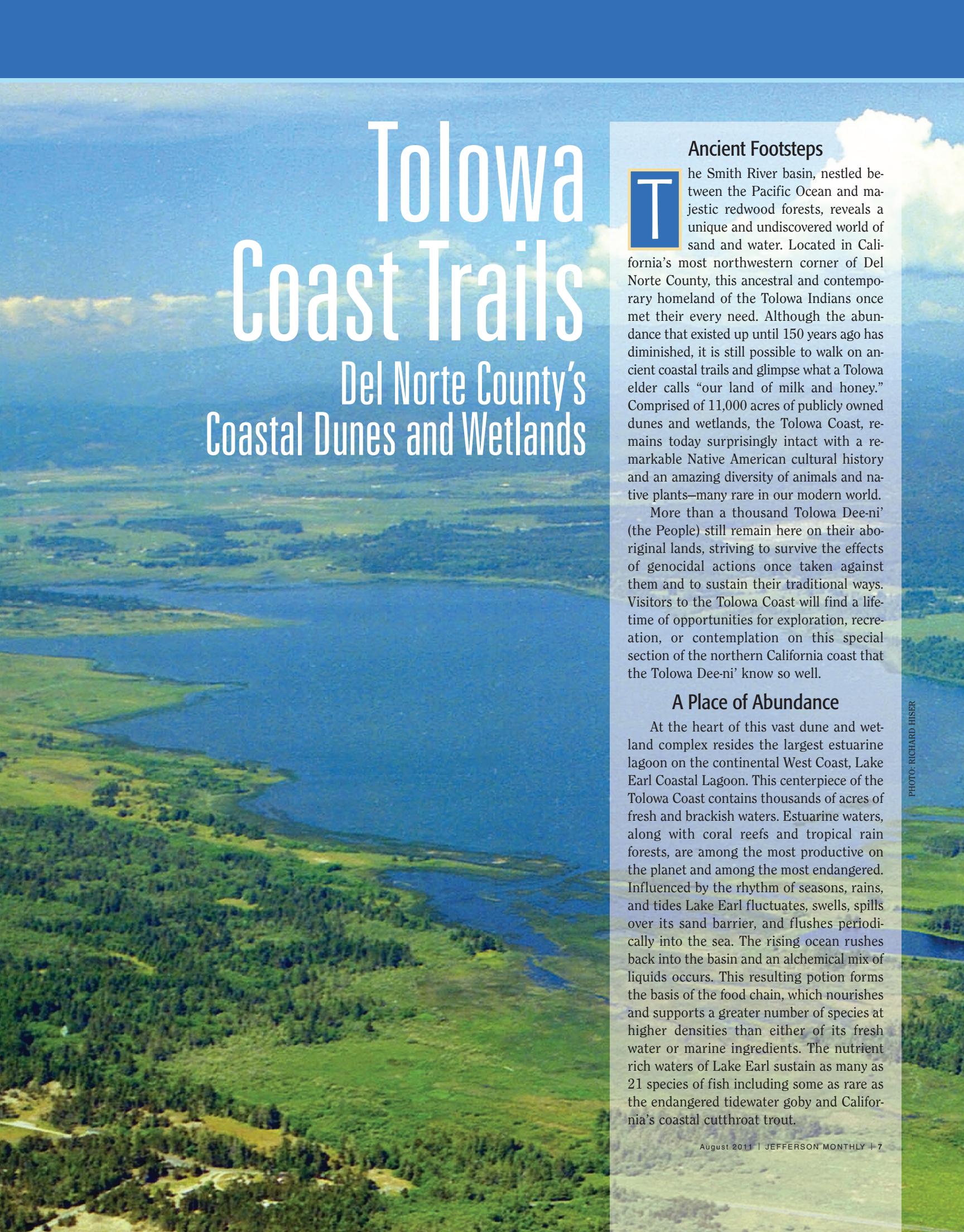
JPR also has somewhat higher programming costs because we offer most areas we serve a choice of either two or three unique programming streams (*Classics and News, Rhythm and News and News and Information*). This range of choice is comparable to that enjoyed by public radio listeners in large metropolitan areas and is highly efficient because, unlike most large cities, it is provided by a single entity (as opposed to individually owned, separately managed stations). That efficiency is what has allowed us to offer you that set of choices - PLUS federal support!

JPR annually receives about \$350,000 from CPB. To put that in perspective, each of our semi-annual fund drives yields about \$175,000 from our listener members. During this recession, business underwriting support - which has also been a key foundation of our eco-

CONTINUED ON PAGE 11



Tolowa Coast and Lake Earl Coastal Lagoon.



Tolowa Coast Trails

Del Norte County's Coastal Dunes and Wetlands

Ancient Footsteps

T

he Smith River basin, nestled between the Pacific Ocean and majestic redwood forests, reveals a unique and undiscovered world of sand and water. Located in California's most northwestern corner of Del Norte County, this ancestral and contemporary homeland of the Tolowa Indians once met their every need. Although the abundance that existed up until 150 years ago has diminished, it is still possible to walk on ancient coastal trails and glimpse what a Tolowa elder calls "our land of milk and honey." Comprised of 11,000 acres of publicly owned dunes and wetlands, the Tolowa Coast, remains today surprisingly intact with a remarkable Native American cultural history and an amazing diversity of animals and native plants—many rare in our modern world.

More than a thousand Tolowa Dee-ni' (the People) still remain here on their aboriginal lands, striving to survive the effects of genocidal actions once taken against them and to sustain their traditional ways. Visitors to the Tolowa Coast will find a lifetime of opportunities for exploration, recreation, or contemplation on this special section of the northern California coast that the Tolowa Dee-ni' know so well.

A Place of Abundance

At the heart of this vast dune and wetland complex resides the largest estuarine lagoon on the continental West Coast, Lake Earl Coastal Lagoon. This centerpiece of the Tolowa Coast contains thousands of acres of fresh and brackish waters. Estuarine waters, along with coral reefs and tropical rain forests, are among the most productive on the planet and among the most endangered. Influenced by the rhythm of seasons, rains, and tides Lake Earl fluctuates, swells, spills over its sand barrier, and flushes periodically into the sea. The rising ocean rushes back into the basin and an alchemical mix of liquids occurs. This resulting potion forms the basis of the food chain, which nourishes and supports a greater number of species at higher densities than either of its fresh water or marine ingredients. The nutrient rich waters of Lake Earl sustain as many as 21 species of fish including some as rare as the endangered tidewater goby and California's coastal cutthroat trout.

PHOTO: RICHARD HISER



Kayaks on the Lagoon. **RIGHT:** Giant Green Anemone occupy tide pools.

As the largest coastal lagoon on the West Coast outside of Alaska, its cool and calm waters offer a welcome respite from fast-paced living for those who enjoy paddling canoes and kayaks. Wind-surfers and kite-boarders favor the open water on windy days. For those who favor the outdoor sports of fishing and hunting, coastal cutthroat trout are an abundant but challenging catch and waterfowl-hunting season opens at the wildlife area from mid-October through January. Located along the Pacific Flyway, this huge coastal lagoon attracts tens of thousands of migrating ducks, waterfowl, shorebirds, and songbirds each spring and fall to rest, nest, and feed on the rich fare found in its estuary, mud flats, open waterways, marshes, and sloughs.

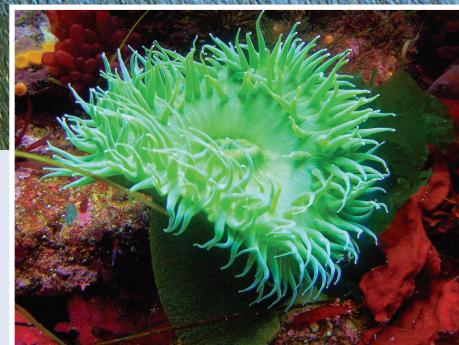
From shore, kayak, or canoe, birdwatchers can catch glimpses of bald eagle, osprey, or peregrine falcon hunting from the forested wetland edge. Flocks of canvasback, mallard, Canada geese, tundra swan, wood duck, and grebe glide and dive on the open water. More elusive, American bittern and Virginia rail gargle in the bulrushes while red-winged blackbirds trill and serenade in the reeds above. Lake Earl Wildlife Area managed by California Department of Fish

and Game is recognized as one of northern California's premier wildlife areas and supports an annual waterfowl hunting season in late fall and winter.

Five-thousand acres of Tolowa Dunes State Park managed by California State Parks surround the lagoon and its accompanying wetlands with 30 miles of hiking, biking, and equestrian trails that meander through or alongside coastal sand dunes, open prairies, pine and Sitka spruce forests, freshwater streams, and hidden ponds. The dunes abound with more than 400 species of native plants and spring is best time for viewing wildflowers. Primordial patches of odiferous skunk cabbage flourish in boggy swales and grow to enormous size. Coastal bluffs and meadows bloom with wind- and sand-adapted wildflowers: calypso orchids, coast iris, sea thrift, beach morning glory, yellow sand verbena, and the extremely rare western lily and silvery phacelia—found nowhere else in California. Solitary native bees, having wintered deep underground in the dunes, emerge from their cozy nests to embrace and pollinate beckoning blossoms.

In late spring, strong north winds blow across the Pacific recharging beaches, fore-dunes, and back dunes

CONTINUED ON PAGE 16



PHOTOS: WENDELL WOOD

SUMMER NATURE & CULTURAL PROGRAMS

During the summer months (June through August) on every Sunday afternoon, visitors to the Tolowa Coast can attend a nature or cultural program, guided walk, or hike.

Sponsored by the Redwood Parks Association and Tolowa Dunes Stewards, a wide array of programs and field trips are offered:

- ▶ bird watching
- ▶ dune ecology and geology
- ▶ medicinal uses of native plants
- ▶ native plant walks and restoration
- ▶ bees, insects, and butterflies
- ▶ amphibians and reptiles
- ▶ mushrooms, fungi, and lichens
- ▶ Tolowa Indian cultural programs

For meeting locations and a complete schedule and/or details of events call Susan Calla (707) 465-6191 or check websites: www.tolowacoasttrails.org or www.redwoodparksassociation.org



Jefferson Almanac

Don Kahle

Decluttering

My friend Bill asked me to come to Klamath Falls to help him out. I asked twice what sort of help he needed. He wouldn't tell me, except to say, "Bring gloves."

He admitted when I arrived that he was afraid if he told me, I might change my mind and stay home in Eugene. But that would make sense only to a stubborn 82-year-old Midwesterner, a man determined to hold onto his pride even longer than his health.

He owns a house in a little town not far from Klamath Falls and last winter he had to evict the tenants. Times are tough everywhere, but small towns offer even fewer options for those who are struggling. The house has been mostly empty for several months. The job of getting it completely empty required gloves.

The couple didn't leave the place in shambles. They didn't exact any sort of revenge for their unscheduled and forced departure. It is, after all, a small town. But they stopped caring before they left, and the sadness of their unmet hopes filled several closets.

I know people who love a fixer-upper, who regularly sort through the detritus left by others. I suppose it's something you can get used to, but I wouldn't wish it on anyone. I could see the sadness — was it in or on? — Bill. Fortunately for me, I never met the couple who had lived there almost two years.

He must have been a tinkerer and she was a garage sale shopper. The deep fat fryer with the damaged electrical cord still had the sticker with "\$5" written on it. The restaurant-sized iced tea dispenser must have looked good on a hot Saturday afternoon, but it had gathered dust in the corner of the garage ever since. I knew at least one of them had wanted to get things organized, because I piled over a dozen storage bins of various shapes and sizes, most missing their lids, into Bill's pick-up truck.

I counted 17 bags of bottles and cans. Collectively, they may have represented the couple's retirement strategy.

After three days of cleaning and multiple dump runs, I came home to Eugene with renewed resolve not to ask or allow others to feel obligated to follow behind me with gloves on. I've been on this campaign for a while now, but my vigor was renewed.

Last summer I pulled everything from my attic, lined it all up in my living room, had a yard sale, made several trips to various donation depots, and then rented and filled a full Dumpster. I started the same process in my pantry and fridge, determined to see the back wall of each.

I drank or donated the spare teas I've been offering house guests since the Carter administration. I found a good rice recipe that will deplete my stash of turmeric, but I'm not sure I'll live long enough to drain my single spice jar of fenugreek.

I counted the hangers in my closet and promised myself that I would buy (or accept) no more. If I wanted to buy a shirt or a pair of pants, it would have to replace a garment I can do without.

Now I'm working through my stored toiletries, using all those tiny bars of so-called soap from decades of hotel stays. I never meant to keep them all, but I didn't take the trouble to throw them out either. "Just in case" slowly has accrued into "I need a bigger case."

I'll keep it up until I have only what I intend to have, or until I find I no longer care. So far, the smart money is on the former.

I've taken this urge to its natural conclusion and I've started shopping for my favorite spot to store whatever is left of my physical presence. There's a plot on a knoll under an oak tree that caught my eye. My sons think I'm being silly and I hope they are right, but I'd rather be too early than too late.

Don Kahle writes a weekly column for *The Register-Guard* and blogs at www.dksez.com. If you have any good recipes that use fenugreek, send them to Kahle at fridays@dksez.com.

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JPR's Rhythm & News Service

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OF THE MONTH



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Theater and the Arts

Molly Tinsley

Team Rauch

Comedy is not so much about the marriage of young lovers as about its temporary obstruction. In Gilbert and Sullivan's *The Pirates of Penzance*, whole squads of young women and men meet and make eyes at each other but are kept apart by barriers contrived by a wacky plot. Complications multiply then just as capriciously dissolve in the end. On-stage in the OSF's Elizabethan Theatre, this classic operetta offers a dose of frivolity perfectly suited to summer: footloose, fanciful, and hot. And for those of us who like our thoughts provoked along with our funny bones, director Bill Rauch has added an inspired twist.

The pirates of Penzance, a band of randy but tender-hearted ruffians, are ashore to celebrate the twenty-first birthday of Frederic (Eddie Lopez), who was accidentally apprenticed to them as an infant. Now freed of his boyhood indenture, he plans to turn law-abiding and exterminate his former mentors. In exploring the beach, he happens on the maiden daughters of Major General Stanley (David Kelly). Though happy to marry whichever of them will have him, when he meets Mabel (the luminous Khori Dastoor), the one intelligent maiden daughter, it's love at first sight. Armed with her butterfly net and magnifying glass, she seeks more from life than do her chirpy, conformist sisters. Soon the pirates show up ready to wive. To ensure that the double gang of guys and girls don't get together too soon, W. S. Gilbert deploys a succession of zany stumbling blocks.

First there's the issue of Ruth (a daft Robin Goodrin Nordli), Frederic's 47-year-old nurse, a clinging mother-figure worthy of Freud's annals. She tries to prevent his

seeking an age-appropriate female but is finally cut loose in a dinghy. Then class boundaries are invoked. The General objects to lowly pirates as sons-in-law, and the pirates object to generals as fathers-in-law, though the pirates are willing to waive their objection. The pirates threaten elopement by force, but orphans themselves, they can't help melting in surrender whenever a victim claims to be parentless too. Thus when the General thinks to play the orphan card, he's allowed to hang onto his daughters. Later Mabel and Frederic hit another snag: Frederic is clamped back into his apprenticeship when it's revealed that he was born on February 29, and has thus enjoyed only five birthdays, not the requisite twenty-one.

The pirates turn murderous after they learn the General lied about his orphanhood. The sole line of defense against them turns out to be a bunch of Keystone Kop forerunners, and they're a bit leery of becoming dead heroes. Fortunately, in a scene that prefigures the conclusion of Brecht's *The Threepenny Opera* fifty years later, a *regina ex machina* hovers in the wings ready to prevent bloody mayhem and ensure as many marriages as there are girls to go around (plus one). As it does in *The Threepenny Opera*, this absurdly miraculous finale hums with ironic undertones. In fact Rauch's production inches in the direction of Brecht's cynicism, sharpening the gentle satire of *Pirates* through the invention of the mysterious puppeteers.

Ever-present and (for the most part) deadpan, these ultimate stagehands manipulate ambient birds and statuary, boats and boulders, and generally interpenetrate the dramatic world of singing pirates and

“

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who like our thoughts
provoked along with our
funny bones, director Bill
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inspired twist.

maidens. Their formal black attire stands in sharp contrast to the motley magnificence of Deborah Dryden's color-drenched period costumes. It links the puppeteers to the black-clothed orchestra that fills the upper stage as well as to the formally dressed conductor, downstage center, whose waving baton clearly outranks the pirates' slashing swords. Puppeteers, musicians, and conductor comprise a team that operates in full view to bring us this sparkling experience.

Lopez is robust and clear as Frederic, and the operatic Dastoor, thrilling. Kelly, who could write a book on the mock-heroic, paints a droll and detailed portrait of the Major General. Michael Elich as the Pirate King sings and swaggers with bionic energy; Nordli's Ruth gleefully holds her own with him. But the supreme highlight of the production comes to us via the conductor, who has been coached by Rauch to sneak abundant and hilarious musical quotations into the original score. Salutes to disco and hip hop, Motown and gospel, as well as beloved American musicals, these "grace notes," as Rauch calls them in the program, are greeted by the audience with audible, appreciative joy.

The visibility of the musicians and puppeteers and these whiplash leaps onto diverse musical planets certainly further our delight in the play. Combined with touches like a major general who fumbles for end-rhymes during his iconic musical self-tribute, or an ingénue bride who's noticeably late for the wedding, they also give an edge to what otherwise might be mere escapist fluff. They invite us to step back just a tad from the artifice of theatre and think about what we see. The aristocratic pirates and the ditzy daughters and the major general with his purchased nobility live charmed lives. Their environment is maintained for them—birdsongs cued, boats guided, safe rocks laid out in front of their advancing feet. They bumble along like careless children, with no serious consequences to their actions, and they are awarded a happy ending.

But evoking those upstairs-downstairs divisions that have been eroding our own supposedly classless society for several decades, the presence of the puppeteers reminds us of the (usually) unseen labor that keeps life running smoothly for those fortunates (us) who can afford to support and enjoy theatre. It hints perhaps in the sweetest of tones at a warning, not to become like the Major General, who mistakes the sounds of threatening danger and

discontent for the "sighing of the breeze."

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

nomic ability to serve you – has fallen from nearly \$700,000 to \$505,000 per year.

The cold fact is that it simply isn't possible to replace \$350,000 federal dollars with new listener or underwriting income. If we all lived in a community whose population ranked in the millions, which didn't rely upon a highly diverse and expensive transmission plant, we could perhaps replace CPB support. But here in the State of Jefferson, given our population and geography, those dollars aren't replaceable.

One might argue that the federal government should never have intervened to help stimulate the development of public radio in small town America and encouraged the public to use, and support, that programming – but the fact is that it has been the nation's official policy to do just that since 1966. One can also argue that the federal government shouldn't have encouraged the availability of universal access to electric power and telephone communications through federal legislation – but it did. And no one would now suggest that rural areas should now lose those services. Indeed, the federal government continues to actively

promote the availability of broadband communication systems for rural communities.

Public radio stations have been working to change the dynamic of the conversations in both the U.S. House of Representatives and U.S. Senate, where calls to cut spending are growing louder every day, by asking public radio supporters to tell their congressional delegations about the importance of public radio in their communities. The centerpiece of this grassroots campaign is called 170millionamericans.org, a website designed to connect supporters of public radio to their members of Congress.

So far, more than 350,000 Americans have signed up and sent more than half a million messages to Congress and that overwhelming outpouring of support was critical to our relative success during the budget showdown earlier this spring. Numerous congressional offices reported that their phones were literally ringing off the hook with calls from public radio supporters.

Now, as the appropriations process moves forward and debates over the debt ceiling and long-term deficit reduction heat up, an even larger and more robust public outcry will be necessary to protect and preserve the public broadcasting system.

America's public broadcasting system is now more than 40 years old – and it is at a critical juncture. Its future, and our ability to continue to provide you with the programming you expect from JPR, rests in the hands of the people who rely on its content and services every day by sharing your views with your Congressional representatives. The 170millionamericans.org website is a convenient and powerful way to do just that.

Ronald Kramer, Executive Director

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Rhythm & News



Inside the Box

Scott Dewing

The End of the ".com" Era

The .com era is coming to an end. Not today; not this year even. But soon, there will be new domain names that will not have .com or any of the other 22 "top level domain" (TLD) extensions appended to them (.org, .net, .edu, etc.).

In this ".com-less" future, you'll go to Google's website at .google or Apple's website at .apple or my website at .insidethebox. Okay, hold that last one. These new TLDs will cost \$185,000, which is 185,000 more clams than I have with my currently tanked 401K.

These new TLDs will be made available by ICANN, the "Internet Consortium for Acronyms Nobody Needs". Alright, not really. But that would be a great consortium for all-things tech. I'd join it. Officially, ICANN is the "Internet Corporation for Assigned Names and Numbers".

ICANN is a non-profit corporation located in Marina del Ray, California. ICANN is responsible for managing and doling out blocks of billions of IP addresses to regional Internet registries. IP addresses are important because they are one of the fundamental building blocks of what allows the magical Internet to work. Every computer needs an IP address to communicate over the Internet. For example, to get to a website, your computer must have an IP address as must the webserver that hosts the website you are connecting to. Computers without IP addresses are like phones without phone numbers.

ICANN also manages TLDs, which includes operation of the Internet's root name servers. Name servers are what resolve IP addresses to names or Web addresses. Without them, nothing moves on

the Internet. So ICANN is pretty important, which may explain why their headquarters building in Marina del Rey is a monolithic, black-windowed structure that looks more like a government building than that of a non-profit organization.

When you go to any .com, .net, .org or any of the other 22 TLDs, everything

With ICANN's opening up of the TLD name space, Jefferson Public Radio could be the future owner of the .jpr TLD if you generously donated the meager sum of \$185,000 to them for that purpose.

starts with ICANN's root servers. From there, other name servers take over. For example, if you're headed to the website of your beloved ijpr.org, the name server journey for that starts with .org at the root servers then is handed off to the name servers that are "authoritative" for the ijpr.org domain name. Those name

servers are what ultimately resolve www.ijpr.org to its IP address, which is 66.241.70.212.

With ICANN's opening up of the TLD name space, Jefferson Public Radio could be the future owner of the .jpr TLD if you generously donated the meager sum of \$185,000 to them for that purpose.

"Why so expensive?" you ask. The primary reason for the high cost of entry is to prevent "cybersquatting" of the new TLD name space. According to Wikipedia, cybersquatting is "registering, trafficking in, or using a domain name with bad faith with intent to profit from the goodwill of a trademark belonging to someone else." The cybersquatter then offers to sell the domain to the person or company who owns a trademark contained within the name at an inflated price.

According to the World Intellectual Property Organization (WIPO) there have been more than 14,000 cybersquatting cases filed since 1999 with a steady 8 per-

cent increase each year since 2003. A recent cybersquatting case that received media attention was filed by singer and actress Jennifer Lopez against a U.S. web operator who registered jenniferlopez.org and jenniferlopez.net and used them to profit off her well-known name and popularity. Lopez (a.k.a., "JLO"), who registered her name as a trademark in the United States in May 1999, won the case.

Under ICANN's new TLD structure, individuals and organizations will have added protection from cybersquatters and there will be a substantial decrease in court cases and domain name dispute arbitration.

In addition to the \$185,000 price-tag, applicants for a new TLD will have to demonstrate that they have a legitimate claim to the TLD they are requesting. For example, in the case of Jennifer Lopez, she would most likely be granted a TLD of .jenniferlopez or possibly even .jlo because of existing trademarks she has on her name.

Early adopters of new TLDs will likely be technology companies. You'll likely see the .apple, .google, .ibm, .microsoft, .intel TLDs before you see those of non-technology companies. Companies with high-visibility brand names such as Coca-Cola, Nike, and Starbucks will likely be early adopters of the new TLDs as well.

But you won't see any of these new TLDs soon. ICANN is limiting the first round of new TLD applicants to 500 with the applications being accepted between January 12, 2012 and April 12, 2012. So the earliest you'll likely see a new TLD will be sometime in the May or June of 2012.

One thing is for sure though: you won't be seeing .insidethebox in that first round or anytime soon.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org. You can follow him on Twitter at: @scottdewing

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Recordings

Don Matthews

The Music Man of the Oregon Shakespeare Festival

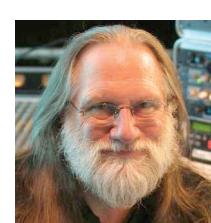
Earlier this summer I sat down with Todd Barton and asked him about his more than 40 year association with the Oregon Shakespeare Festival.

DM: What brought you here to Ashland and OSF?

TB: My college roommate at the end of my sophomore year sent me a post card, I was vacationing near Tahoe and said 'I am on my way to Ashland to visit my aunt and uncle and to you want to join me' and I got the postcard 2 hours before he showed up from LA and I hopped into his car and came up here. I'd never been to Oregon and never knew about Ashland or the Shakespeare Festival. On the first night, we went up on Pioneer street and looked over the old wall where you could watch the play for free and every night I was there watching. There were musicians playing Renaissance music both on stage and before the plays. I was playing recorder at the time... and was studying Baroque music, playing Baroque trumpet and Baroque and Renaissance recorders at the conservatory at the University of the Pacific in Stockton. This was just the end of summer and I thought, Wow, I want to do that so I made a little cassette audition tape and sent it up here. That was summer of 1968 and in 1969 I came back as a musician in the Green show and also on stage. In 1971, I sent a one page letter (to Angus Bowmer)... before I graduated from the conservatory and said, I know this position does not exist, but I'd like to apply for it...assistant music director... what do you think?

DM: Can you tell me a little about how technology has changed the recording and presenting of music as part of your work at OSF?

TB: In the beginning all we were doing was Shakespeare and sometimes I would find period music and arrange it for whatever instruments we happened to have. I have always been fascinated by timbre, by tone color. That's what drew me to Baroque trumpet, crumhorn, shawms and to recorders and Renaissance flutes.



Todd Barton

Their tone colors are so rich and I was having a blast just exploring how that all went together. Then in late 1970s, synthesizers starting coming along and a friend of mine (Doug Leedy) had also designed electronic music studios in the '70s and he turned me on to synthesizers. I thought, oh boy, if I'm interested in timbres, synthesizers and electronics have timbres that I could explore for life. It's always been evolving and always included acoustical instruments and definitely from the mid '70s on, there was some electronics involved whether it was just electronic processing, or using tape recorders.

DM: In creating the sound that you wanted, did you always use some combination of live performers on stage and pre-recorded atmospherics as part of the productions at OSF?

TB: They always co-existed. Even in 1969, there would still be what we would call atmospherics or underscore with live musicians. So I played underscore for "Twelfth Night" and "Romeo and Juliet" and I played trumpet calls for "King John" and they did a "Tempest" and they actually had a couple of electronic composers from Mills College come up and create a whole soundscape. It's always been what

directors want to explore and/or what's appropriate for the story that's being told in this specific way. It's not a matter of electronics or synthesizers replacing live music. There has never been a year at the Festival in my 42 years there where it's only been recorded or it's only been live...it has always been different proportions.

DM: When you look at a new season, do you start with the play and come in with ideas of your own, or do you wait until after you meet with the director to find out what they may want?

TB: You have to wait to see what the directors want and then be able to respond quickly. For example; next year I'll be doing music for "The Seagull" and Libby Appel is directing and the first production meeting is not until the end of this month (June) so at that point, I'll know.... I compose based on the sets, the space and costumes. The visuals inform me as much as the story. The play's the thing but the next level for me is what visually it's going to look like, how big or small the space is on stage. It gives me hints as to instrumentation, etc., so I'll be asking those types of questions at the first design meeting.

DM: I understand that you made money copying music as a teenager, 'old school'. Does that form of creating music interface with the newer technologies of sampling and manipulating sounds created electronically?

TB: Not at all. But I would say that I use whatever technology is appropriate for the particular project. For "Pride and Prejudice" it just felt right to be writing the music by hand since the period music that I was trying to channel through my own creative filter was written by hand. I love technologies no matter what they are and that is a technology that a lot of people don't do any more. There is something about feeling the pen or pencil dig into the paper with those notes and it is also meditative in a way...it gives you time to think about what is going on. It is not just that was appropriate but that is the way I felt the music and that was inspiring to me. In "Throne of Blood" which is all about atmosphere and mood and psychology and invisible beings and creatures...hence invisible music and sounds. I keep little journals and P&P is littered with notes on staffs and ToB has notes to myself like try this sound or ramp up the resonance on it.

DM: You have spoken of traveling to different times and cultures by getting into

other composers' minds. How do you do that?

TB: The clearest example was one year in the '70s, I got a facsimile of Thomas Morley's Music Theory book, *Plain and Easy Introduction to Practical Music* printed in 1595. I spent the whole summer reading only that book and doing the exercises – 2 part, 3 part and 4 part harmony exercises and it was written as a sort of a dialogue between the master and student so that was fun. I also built a sundial and lived by a sundial and an hourglass and did nothing but Renaissance music and read only in the original, no transcriptions.

For me, I love the research and that is what I enjoy doing. It's living with their music. Composing is a state of mind...and composing is getting inside your own mind more than anything else and there is a lot that comes along with that. Trying to eke your sensibilities, your feelings into sound and music is a humbling, scary, exciting process. You come up against yourself everyday...some days I sit down and try to write for 2 hours and nothing comes and you have to be gentle on yourself. In my early days, I wasn't gentle on myself. Sometimes you write and you throw it all away, other times...it's there and the question I ask myself if I got seven bars out, is where do I go next and how do I make that transition and it is all in the transition.

DM: With your more than 4 decades creating the soundscape and music for the entire Shakespeare canon multiple times, does it continue to challenge you?

TB: I've never gotten tired of doing plays again and again because it is always a different concept. I've done "Midsummer Night's Dream" as a fantasy, as a period piece of the late 1800s, Arabian Nights, disco and Renaissance-esque as in Shakespeare's time so it is always completely different. It is all based on what I hear from the director and design team. When I was young, I did try to carry over some ideas from earlier productions and I learned that there is no carry over and I don't think there should be.

Don Matthews is JPR's Classical Music Director and host of *First Concert*.



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Tolowa Coast Trails

continued from page 8



ABOVE: Tolowa fish camp circa 1950. RIGHT: Tolowa Coast dunes hike. INSET: Water-shield, a perennial native floating-leaved plant, also known as dollar pad or water target.

with fresh deposits of sand that can reveal trails of tracks from of the area's more elusive night visitors: bear, cougar, deer, raccoon, and skunk. Summer brings rainless months but a high water table supports dozens of willow-shaded and water lily-covered hidden ponds—some occupied by beaver and river otter. In July and August, summer's inland heat generates sea-born fog that irrigates thirsty dune plants and moistens shore pine branches strung with gray beard-like lichen. The forest canopy shades a dense carpet of bracken fern, false lily-of-the-valley, and kinnikinnick with thickets of huckleberry, salmonberry, salal, twinberry, and wax myrtle. As days lengthen in September, berries ripen for the enjoyment of visitors, bears, and birds. With the return of autumn rains some of the 350 varieties of mushrooms and fungi, erupt from the forest floor before the winter's wet cold descends.

At the southern end of the Tolowa Coast, the Point Saint George Heritage Area provides easy beach access to tide pools and an 11-mile stretch of undeveloped shoreline for exploring and beachcombing. Archeological surveys record a Tolowa village in this area dating back several thousands of years. In the 1700s, early explorers—English, and Russian ship captains—reported contact with the area's native coastal villagers.

The Center of the Universe

At least three major Tolowa villages once occupied this coastal area. The largest village, Yontocket, where the first sacred white redwood stood during Creation, is considered the origin of the people themselves and the center of their universe. The Tolowa Dee-ni' account of genesis explains that humans and nature are spiritually interdependent and to sustain daily life, strict laws of conservation govern their traditional culture.

With a population that once exceeded 10,000, the Tolowa Dee-ni' thrived here until the 1850s when the Gold Rush drew fortune seekers and white settlers to California's north coast. As the push to colonize the West and establish statehood for California gained momentum, tensions grew between the newcomers and Indians. Starting in 1851, California's first governors actually made appropriations for the extermination and eradication of California Indians. The Tolowa Dee-ni' still recall how in the winter of 1853, while hundreds gathered for a World Renewal Ceremony (Nee-dash) at Yontocket, one of the largest, yet little known, massacres recorded in United States history occurred. More than 450 men, women, and children were killed.

The next winter, the People convened again at Etchulet, the second largest village,



HOW TO GET TO THE TOLOWA COAST

The Tolowa Coast is located a few miles north of Crescent City (approximately 120 miles or 2.5 hours from the Rogue Valley.)

Take I-5 north to Grants Pass. Take Exit 55 to U.S. Highway 199 (Redwood Highway).

Travel approximately 80 miles on Hwy 199 to U.S. Highway 101.

Follow 101 towards Crescent City.

Take first exit (Washington Blvd).

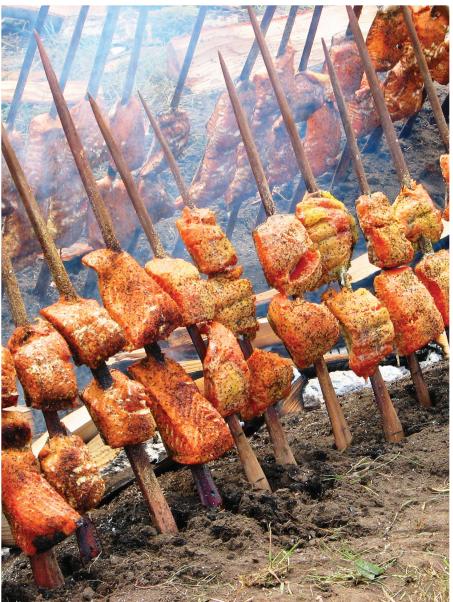
Head west on Washington Blvd to 2nd signal. Turn left on Northcrest Drive.

Go 4 blocks to Old Mill Road, turn left. Go approximately 2.5 miles to:

Lake Earl Wildlife Area Information Center, 2591 Old Mill Road.

Pick up map and guide at the LEWA Information Center.

PHOTOS: WENDELL WOOD, EXCEPT FISH CAMP PHOTO: COURTESY SMITH RIVER RANCHERIA



for the Nee-dash ceremony. On January 1, 1855, local militia set fire to their plank houses while they slept and shot them as they came running out or surfaced for air while trying to hide in the lagoon. Seven layers of bodies were burned in the Dance House.

The Holocaust that began in 1851 ended in 1856. Some returned only to be recaptured, marched away, and confined to distant reservations. Through isolation, disease, broken treaties and mistreatment, the People lost most of their ancestral territory and eighty percent of their population. Even in the 1960s and 1970s, over a hundred years later, Tolowa Dee-ni' were forbidden from visiting the Yontocket and Etchulet Village sites by the new property owners, but tribal elders secretly returned. Their connection to the land could not be broken.

Today, the Tribal Councils and Cultural Committees of the Smith River and Elk Val-

ley Rancherias, where most contemporary Tolowa Dee-ni' now live, are making vital economic, political, and cultural contributions to the region tackling critical quality of life issues—transportation, nutrition, childcare, employment, sanitation—and working actively to continue ancient traditions and practices.

Subsistence practices still in use today by Tolowa people include harvesting basketry materials and gathering traditional foods such as: acorns, huckleberries, clams, and catching salmon. During the summer, families still make “fish camp” on the beach to catch and dry smelt, watching for pelicans and seagulls to announce the surf fish. Throughout the seasons, plants and animals are collected, harvested, and hunted from the ocean and mountains.

Explore Today

It is remarkable in today's world after a hundred and fifty years of human interference that any Tolowa people survived at all and so many species and so much diversity still exist on the Tolowa Coast. Since the late 1800s, ninety percent of California's wetlands and coastal dunes have been lost to agriculture and development. Decades of draining of the Lake Earl lagoon and the introduction of exotic invasive plants to control moving sand altered much of what was original and intact habitat.

Water, wind, sand, and more recent human conservation efforts continue to shape and redefine the dynamic Tolowa Coast. California State Parks, California Department of Fish and Game, Del Norte County, and California's State Coastal Conservancy are funding and implementing large and small restoration projects. Friends and cooperating groups such as the Tolowa Dunes Stewards and the Redwood Parks Association are assisting with restoration, outreach, and education. Today protection and conservation efforts are a priority on the Tolowa Coast and work is taking place to restore and revitalize northern California's dunes and wetlands.

The trails in Tolowa Coast are open year round for the public's enjoyment and exploration. Each season offers something different. During the summer months, on every Sunday afternoon, special nature programs and guided field trips are held at the Lake Earl Wildlife Area Information Center. For a detailed list of summer programs and/or suggestions on where to go to enjoy some great hikes visit their website www.tolowacoasttrails.org or contact: Tolowa Dunes Stewards at (707) 465-6191.

Susan Calla serves as the Tolowa Dunes Stewards Education & Interpretation Coordinator.



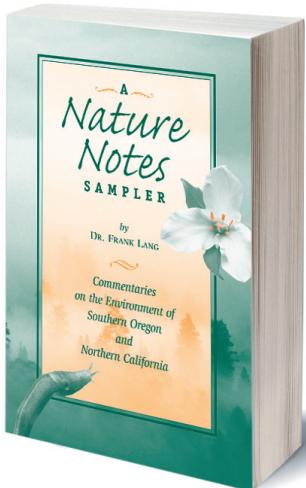
PHOTO: RICHARD HISER



PHOTO: WENDELL WOOD

TOP: Salmon baked in the traditional way over open fire on redwood stakes. **ABOVE LEFT:** Canoeing in the early morning light. **above right:** Winter storms deposit drift wood.

A Nature Notes S A M P L E R



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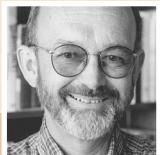
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Nature Notes

Frank Lang

Coots

One of my favorite nature notes deals with guys (and gals) my age. I titled it "The Road to Geezerdom." It chronicles the path that many of us take from birth to death. To be a geezer is a sign that you have survived life's trials and tribulations to the point where you are angered by well-intentioned advice given by friends, relatives, or loved ones. You can't tell me what to do!

I discussed synonyms, like curmudgeon, but I missed, coot, as in "You old coot! Why did you do that?" or "Look at those old coots!" when the Benevolent Order of Elks meeting breaks up and members toddle off toward home.

What is the possible derivation of the name? There are several possibilities, but there is no general agreement as to the expression's etymology. Etymology makes

Nature Notes think of entomology, the study of insects, not word origins. This leads to thoughts of other arthropods, like spiders, ticks, mites and lice. Among lice of the world, one, the body louse, is carrier of typhus disease causing bacteria and

other awfulness, like trench and relapsing fevers. Trench fever was the cause of great misery in the trenches of the war to end all wars, WW I. Do not confuse this with typhoid fever, a bacterial disease of contaminated drinking water. During the First World War, a

person contaminated with body lice was said to have the "cooties." Somehow this doesn't translate into a bunch of old men, or even one old man.

Other possibilities include bandicoots, the small marsupial omnivore of Australia. It seems too cute, innocuous and pleasant

“
Coots are considered
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North American duck
hunters because of their
reputation of tasting fishy
when cooked.



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to be a candidate. However, it is rather rat-like and that might qualify for some older, bipedal primates.

Then there is the bandicoot rat of India. It's a placental mammal, rabbit sized, a real rat of southern Asia, consumer of grain, and, it is suggested, the occasional human child. No old coot I know would eat a baby, so let's eliminate this as a possibility.

So, what's left? Birds, and there are two, maybe three candidates, the American Coot, maybe the Eurasian Coot, and a group of sea birds known as Scoters (not as Scooters).

Collective terms for the Coots include a swarm, shoal, commotion, fleet, or codgery. The collective term for a group of Scoters includes, a brace, flush, paddling, raft or team. One, the Surf Scoter, with its distinctive black and white head, is sometimes called a skunk-headed coot.

The Coots are a curious collection of water birds with lobbed toes, rather than webbed feet, chicken-like beaks, an odd bobbing motion when swimming, and a long takeoff, running across the water for some distance before becoming air borne. Coots are considered worthless among Western North American duck hunters because of their reputation of tasting fishy when cooked. One recipe suggests cooking with a brick, the tossing the bird and eating the brick.

Nature Notes has firsthand knowledge that American Coots are not fishy tasting. Back in his brief duck hunting days he shot a couple of coots out of curiosity. What he discovered was that they were pleasant tasting, had a huge gizzard and two nice pieces of breast meat. Their reputation for fishy flavor likely comes from sharing the common name coot with the seabird version, which likely does taste fishy. Since he was brickless, he can not testify to its flavor. Now back to old coots of the human kind.

Nature Notes votes for the Eurasian or American Coot as the origin of the name for old male humans, as individuals or as a

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codgery, an old codgery at that. As individuals and as a group they are kind of funny looking, bobbing around, with no apparent usefulness.

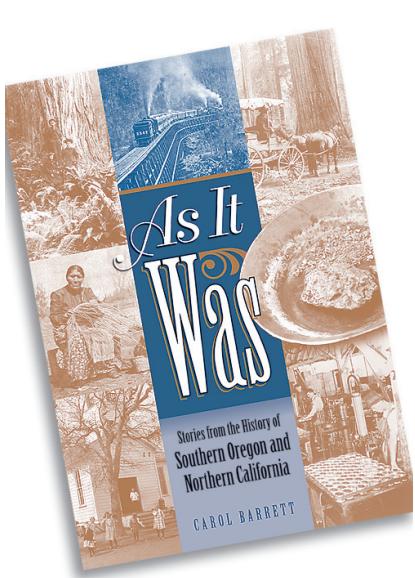
In the final analysis, there is no clear answer to the etymological question, but it is fun to think about. Oh, and another thing, shooting coots isn't very sportsman-like. So leave us alone.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

TUNE IN



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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

The Central Building in Brookings, Oregon

by Shirley Nelson

In downtown Brookings, Oregon, the Central Building dominates the intersection on U. S. Highway 101 between Wharf and Center Streets. The city's oldest historic building was built in 1915 as the administration building for Brookings Company. This company was comprised of the Brookings Land and Townsite Company, California and Oregon Lumber Company, the Brookings Commercial Company, and the Northwest Railroad Company. Together, these entities owned and operated Brookings from 1906 through the late 1920s.

Located on the Chetco River, Brookings had a hotel, hospital, commissary, theater and mercantile store, in addition to the lumber mill and houses for its workers.

From 1915 through 1921, the company cut and shipped about five million dollars worth of lumber each year from Curry County to Oakland, Redondo Beach, San Pedro and Long Beach, California. The company owned five steam schooners, one of which was the *S. S. Brookings*. It also owned a railroad, a lumber yard in Oakland, and two barges in Oakland Bay.

Mr. W. Ward, a Civil Engineer who graduated from Cornell University in 1901 and came to Brookings in 1907, designed the administration building. Now known as Central Mall, the spacious structure houses offices, shops, and a tiny museum of historical artifacts.

Sources: Articles from *Curry Coastal Pilot*, 1985 and January 15, 1994.

Jacksonville Sundays, 1852

by Alice Mullaly

Sunday in the Southern Oregon gold mining camp of Jacksonville was unlike any other day of the week. Early pioneer Orange Jacobs reported in his memoir that in November 1852, more than 7000 miners were prospecting in the area.

But on Sunday all work in the mines stopped. Most of the men did laundry, then came to town for serious partying. It was a big day for merchants, as miners bought their week's supplies. Saloons and gambling halls did a huge business.

Every now and then a preacher would come to town. Jacobs recalled a Methodist minister named Stratton who came through from California. A large crowd gathered beneath the roof of an under-construction gambling hall to hear the preaching of the gospel. Stratton was eloquent, and when he finished, the hat was passed and was soon filled with gold. Another hat was sent around the gambling saloon across the street and this one was filled as well, including a \$50 gold piece!

Before the crowd dispersed, an impromptu auction was held for horses and mules.

So Sunday in Jacksonville was a day of commerce and pleasure, before the miners returned to six days of backbreaking work mining for gold.

Source: Jacobs, Orange. *Memoirs of Orange Jacobs*, Lowman & Hanford Co., 1908, pp. 69-72.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. As It Was airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

David Hedges

Poor Man's Manhattan Dining Guide, Recession of 1958

I

At the Greek deli on West 56th
in the shadow of Carnegie Hall
the owner greets me like a long-lost
relative. Every day around noon,
shaking off sleep, I walk in and sit
at the counter. He rushes up smiling,
pulls out his watch, proclaims me
two minutes early or five minutes late,
pours black coffee into a big ceramic
mug. I ask what the daily special is.
He tells me. I order it. He tosses in
a basket of hard rolls folded in a hot
towel, and a big ceramic bowl full
of butter. No charge for coffee, rolls
or butter. Today it's a steaming heap
of spicy lamb stew, enough to feed
a family of three. I signal thumbs up.
Circling, arms overhead, he snaps
his fingers. Ballet dancers breeze in
on lunch break from rehearsal across
the street at New York City Center.
From the tops of their heads to their
knees they could be anyone. Below
their coats, they give themselves away.
Leg warmers, calloused heels. I'm full
and ready to take on the city. Tab: 15¢.
Recommendation: ★★★★☆

David Hedges' poems have appeared in many publications, including *Poetry*, *Poet Lore*, and *The Christian Science Monitor*. He is the author of *Petty Frogs on the Potomac* (1997), a political satire in rhymed verse, and five chapbooks, *The Wild Bunch* (1998), *Brother Joe* (2000), *Steens Mountain Sunrise* (2004), *Selected Sonnets* (2006), and *A Funny Thing Happened on My Way to a Geology Degree*, which will be published by Finishing Line Press in September, and from which this month's poems are taken. He was president of the Oregon State Poetry Association from 1997 to 2002, and received the 2003 Stewart H. Holbrook Literary Legacy Award from Literary Arts for outstanding contributions to Oregon's literary life. David Hedges lives in West Linn, Oregon.

The Finest Fiction Ever Written

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John O'Hara

Jake sits in his cups at the back table at Julius' poking holes in the phony cobwebs drooped with dust and grease, making his point: *One book ranks as the finest fiction ever written, bar none*, he says. As he speaks, Johnny saunters over, fresh from Broadway, the pit at the Paramount: *Don't tell me, it's time for the best book again*, he says, placing his battered horn case gently on the worn wood floor. He takes off his cap, straddles a chair, pours Piels Beer from a bottle, and winks: *The only book Jake ever read*, he says. Jake lights up his 42nd Lucky Strike of the night: *If I could write like that*, he says before words fail. *I know*, says I, and Johnny nods: *I know*, he says. Jake stands, salutes, and shuffles toward the door, smoothing creases from his brown felt hat: *What do I get but a couple of stiffs and maybe a fire on a good night? And what does it matter when the words I pound my guts out over, bleed for, line tomorrow's garbage cans, wrap fish, or feather some bum's nest under a bridge?* Johnny picks up his case, unsnaps and flips the lid, dazzling the dim room with his horn: *What do I get but Midwest farmers fiddling with their hands while I blow my brains out, waiting for the end so they can sit in some bar and say they did the Paramount?* He hits a riff, his notes bittersweet. I pick up my battered manuscript: *What do I get but rejection?* Johnny points: *It's out there, like Jake's best-selling book and my big band*, he says. I stand to leave: *What is this book Jake always talks about, the finest fiction ever written?* Johnny returns his horn, closes the case, and shrugs: *Jake never says.*

for Jake Qualey and Johnny Windhurst

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

World of Wine Festival 2011 – Discover What's New

by Mike Green

As residents of the State of Jefferson know, between northern Oregon's Willamette Valley and California's Napa Valley sits a growing wine region that's attracting worldwide interest. An unprecedented collaboration of wine growers, wineries, restaurants, lodging and entertainment venues will celebrate the success of southern Oregon's World of Wine this summer in a new historic venue.

Sixty minutes from the deepest, bluest lake in the United States, a mere twenty minutes from the world renowned Oregon Shakespeare Festival and home to the Northwest's famed Britt Music Festivals is the national historic landmark town of Jacksonville, Oregon. This well-preserved walk-friendly 1850's Gold Rush town is the new home of an annual festival celebrating "Southern Oregon's World of Wine" region.

This year's 9th Annual World of Wine Festival celebration, held August 24-27, has moved from its former home at Del Rio Vineyards & Winery in Gold Hill, which hosted the sold-out event for eight years. The celebration has grown as the scenic southern Oregon region has quietly exploded into 68 wineries and a waiting-to-be-discovered region that's attracted top wine judges from around the world to this year's multi-day festival.

Four acclaimed judges will evaluate southern Oregon wines ahead of the festival and the winners will be announced at the festival's Gala Dinner on August 26. The judges are:

Sara Schneider, Wine Editor at *Sunset Magazine*

Alan Kropf, Certified Sommelier and Editor of *Mutineer Magazine*

Time Marson, VP of Procurement at My Wines Direct in Napa Valley, California

Peter Koff, Founder of Fairest of the Cape Wine Distributors and one of only two people in the world to hold the titles of Master of Wine and Cape Wine Master (a South African distinction)



The Southern Oregon World of Wine Festival has moved to Jacksonville, Oregon, and expanded from a single day event into a multiple day festival.

"The festival celebrates the wonderful experiences we have around wine," WOW Festival Coordinator Liz Wan said. "That ranges from the sensory evaluation of the wine itself to food, entertainment, scenery and especially the people with whom we're sharing the experience. There's a lot to discover at the World of Wine Festival. We couldn't squeeze it all into a single day, so this year we're expanding the celebration."

World of Wine Festival events will be held on the campus of Bigham Knoll, the site of Jacksonville's historic 1908 "Old School," and celebrate award-winning wines, foods, cheeses, chocolates and chefs from southern Oregon's vast fertile region.

Beginning with a cocktail reception on August 24, sensory clinics are scheduled each day leading to Friday's limited-seating Gala Dinner, featuring local chefs facing off in a wine and food pairing competition at Bigham Knoll's ballroom. On Saturday, the campus will feature the festival's Grand Tasting, with more than 40 participating wineries from around southern Oregon and an expected crowd of 750.

"Discover Southern Oregon's World of Wine," is the call to wine lovers and curiosity seekers. The August celebration offers an opportunity to discover the vast "world" of southern Oregon's wines, foods, entertainment and natural scenic beauty at the center of its wine world, Jacksonville, voted one of America's Top 10 "Coolest Small Towns" by readers of *Frommer's Budget Travel* magazine.

"Visitors to southern Oregon don't often realize how uniquely situated this award-winning wine region is," said Lee Mankin, who serves as chairman of the World of Wine Festival. "We want them to discover our world of wine and experience the extraordinary activities and attractions that make southern Oregon so special."

Schedule of events:

Aug. 24: Cocktail Reception

Aug. 25: Sensory Clinic (Flavor Profiles)

Aug. 26: Sensory Clinic
(Smells: Good, Bad and Ugly?)

Aug. 26: Gala Dinner
(Food/Wine pairings competition)

Aug. 27: Grand Tasting and Silent Auction

Ticket locations:

Elegance Wine Shop - Grants Pass

Jacksonville Mercantile - Jacksonville

Bigham Knoll - Jacksonville

Pacific Wine Club - Medford

Del Rio Vineyards & Winery - Gold Hill

RoxyAnn Winery - Medford

Plaza Inn & Suites - Ashland

More information on the World of Wine Festival and online tickets can be found at www.worldofwinefestival.com



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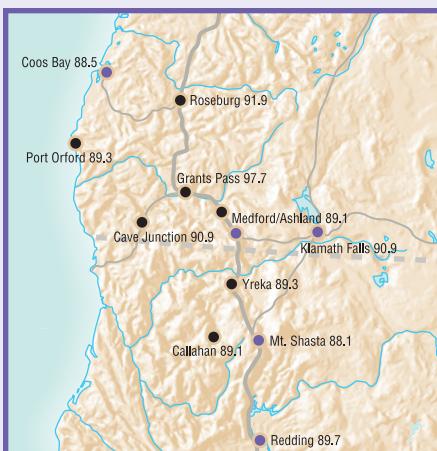
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9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
 3:00pm West Coast Live
 5:00pm All Things Considered
 6:00pm American Rhythm
 8:00pm Live Wire!
 9:00pm The Retro Lounge
 10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
 9:00am Marian McPartland's Piano Jazz
 10:00am Jazz Sunday
 2:00pm Rollin' the Blues
 3:00pm Le Show
 4:00pm Wait Wait...Don't Tell Me!
 5:00pm All Things Considered
 6:00pm Folk Show
 9:00pm Mountain Stage
 11:00pm Undercurrents

Rhythm & News Highlights**Marian McPartland's Piano Jazz****Aug 7 · Marian McPartland Selects: Ray Bryant**

In his storied career, pianist and composer Ray Bryant has worked with Miles Davis, Coleman Hawkins, Sonny Rollins, and Aretha Franklin. He also has a long list of recording credits as a leader. On this 1982 session, Bryant performs "Take the 'A' Train, and duets with McPartland on "Like Someone in Love and "Billie's Bounce.

Aug 14 · Carla Bley and Steve Swallow

Fifty years ago clarinetist/saxophonist Jimmy Giuffre formed his influential yet under-appreci-

ated trio with bassist Steve Swallow and pianist Paul Bley. The group split after a gig in which they made 35 cents each. The music of Bley's then-wife, Carla, was central to the group. On this *Piano Jazz*, Carla Bley and Steve Swallow join McPartland for trio renditions of Carla Bley originals "Ida Lupino and "Ad Infinitum.

Aug 21 · Regina Carter

Jazz violinist Regina Carter is one of today's most original and daring musicians. Classically trained, Carter grew up in Detroit, where she absorbed all of the music that Motown had to offer. In 2010, she released the critically acclaimed album *Reverse Thread*, an exploration of the rhythms and instruments of the African Diaspora. Carter brings her stellar technique and infectious energy to bear

when she joins McPartland for "Chattanooga Choo Choo and "In A Sentimental Mood.

Aug 28 · Eddie Gomez

2011 marks 50 years since the Bill Evans Trio's landmark dates at the Village Vanguard. Bassist Eddie Gomez joined Evans' group a few years after, and the 11-year partnership yielded three Grammy wins. He has also worked with other heavyweights including Miles Davis, Chick Corea, Benny Goodman, and Herbie Hancock. He joins McPartland for "Turn Out The Stars and "Stella By Starlight.



American jazz violinist Regina Carter (left) and legendary bassist Eddie Gomez (above) join Marian McPartland on *Piano Jazz*.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/

COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

KLDD 91.9 FM

MT. SHASTA

Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:00am L.A. Opera &

San Francisco Opera

2:00pm Siskiyou Music Hall

3:00pm Car Talk

4:00pm All Things Considered

5:00pm A Musical Meander

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am Sunday Baroque

12:00pm Siskiyou Music Hall

2:00pm Performance Today Weekend

4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra

7:00pm The Keeping Score Series

Translators

Bandon 91.7

Big Bend, CA 91.3

Brookings 91.1

Burney 90.9

Camas Valley 88.7

Canyonville 91.9

Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1

Coos Bay 89.1

Crescent City 91.1

Etna/Ft. Jones 91.1

Gasquet 89.1

Gold Beach 91.5

Grants Pass 101.5

Happy Camp 91.9

LaPine, Beaver

Langlois, Sixes 91.3

Lincoln 88.7

Mendocino 101.9

Port Orford 90.5

Klamath Falls 90.5

Lakeview 89.5

Redding 90.9

Weed 89.5

Classics & News Highlights

* indicates birthday during the month.

First Concert

- | | |
|----------|---|
| Aug 1 M | Moross*: Symphony No. 1 |
| Aug 2 T | Bliss*: Suite from <i>Christopher Columbus</i> |
| Aug 3 W | Rossini: Overture & Ballet Music from <i>William Tell</i> |
| Aug 4 T | Haydn: String Quartet in B flat major |
| Aug 5 F | Leo*: Concerto in D major for 4 Violins |
| Aug 8 M | Jolivet*: <i>Pastorales de Noël</i> |
| Aug 9 T | Marcello*: Flute Sonata No. 6 in C major |
| Aug 10 W | Mozart: <i>Eine Kleine Nachtmusik</i> |
| Aug 11 T | Tchaikovsky: Suite No. 4, "Mozartiana" |
| Aug 12 F | Mendelssohn: String Symphony No. 7 |
| Aug 15 M | Ibert*: <i>Escales</i> |
| Aug 16 T | Beethoven: Piano Sonata No. 27 |
| Aug 17 W | Mertz*: Guitar Duets |
| Aug 18 T | Godard*: Suite for Flute and Orchestra |
| Aug 19 F | Enescu*: Violin Sonata No. 1 |
| Aug 22 M | Debussy*: Images for Piano |
| Aug 23 T | Rameau: Selections from <i>Les Indes Galantes</i> |
| Aug 24 W | Suppé: Overture to <i>Poet and Peasant</i> |
| Aug 25 T | Bernstein*: <i>Facsimile</i> |
| Aug 26 F | Weber: Clarinet Quintet in B flat major |

- | | |
|----------|--|
| Aug 29 M | Brahms: Piano Trio in C major |
| Aug 30 T | Weill: Suite from <i>Three Penny Opera</i> |
| Aug 31 W | Handel: Music from <i>Saul</i> |

Siskiyou Music Hall

- | | |
|---------|---------------------------------|
| Aug 1 M | August Enna: Symphony No. 2 |
| Aug 2 T | Beethoven: Piano Concerto No. 4 |

- | | |
|---------|--|
| Aug 3 W | Haydn: Symphony No. 48, "Maria Theresia" |
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|---------|---------------------------------|
| Aug 4 T | Alfven: <i>Swedish Rhapsody</i> |
|---------|---------------------------------|

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|---------|------------------------------|
| Aug 5 F | Hummel: Violin Concerto in G |
|---------|------------------------------|

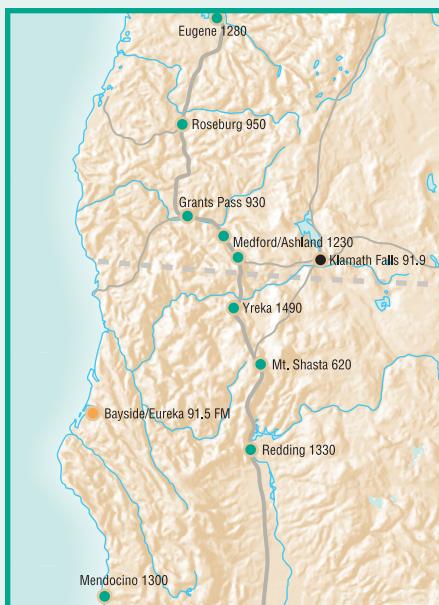
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| Aug 8 M | Stenhammar: Symphony No. 2 |
|---------|----------------------------|

- | | |
|---------|---------------------------------|
| Aug 9 T | Dohnanyi: Violin Concerto No. 1 |
|---------|---------------------------------|

- | | |
|----------|---------------------------|
| Aug 10 W | Glazunov*: Symphony No. 8 |
|----------|---------------------------|



Aida, the grandest of grand operas, returns to San Francisco Opera for the first time in nearly a decade.



● **AM Transmitters** provide extended regional service.

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Stations

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KNHM 91.5 FM
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REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here & Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm Q
- 3:00pm The Story
- 4:00pm On Point
- 6:00pm Newslink
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am The State We're In
- 9:00am Marketplace Money
- 10:00am Living On Earth
- 11:00am On The Media
- 12:00pm This American Life
- 1:00pm West Coast Live
- 3:00pm A Prairie Home Companion

- 5:00pm To the Best of Our Knowledge
- 7:00pm Soundprint
- 8:00pm The Vinyl Cafe
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Soundprint
- 8:00am To the Best of Our Knowledge
- 10:00am Whad'Ya Know
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm LeShow
- 4:00pm Travel with Rick Steves
- 5:00pm Marketplace Money
- 6:00pm On The Media
- 7:00pm Living On Earth
- 7:00pm L.A. Theatre Works (last Sunday of every month)
- 8:00pm BBC World Service

News & Information Highlights

- Aug 11 T Xaver Scharwenka: Piano Concerto No. 1
- Aug 12 F R. Strauss: *Ein Heldenleben*
- Aug 15 M Brahms: Serenade No. 2
- Aug 16 T Freitas-Branco: *Vathek*
- Aug 17 W Tchaikovsky: Trio in A minor
- Aug 18 T Godard*: Violin Concerto No. 2
- Aug 19 F Mozart: String Quartet in A major
- Aug 22 M Debussy*: *The Toy Box*
- Aug 23 T Cartellieri: Concerto for 2 Clarinets
- Aug 24 W Mendelssohn: String Quartet No. 4
- Aug 25 T Bernstein*: Symphony No. 1, "Jeremiah"
- Aug 26 F Kalkbrenner: Piano Concerto No. 4
- Aug 29 M Shostakovich: Violin Concerto No. 1
- Aug 30 T Peterson-Berger: *Lapland*
- Aug 31 W Finzi: Cello Concerto

Millenium of Music

August 7 · The Secular Scene

Musica ad Rhenum and baritone Matin Koningsberger in secular works by Campra, Couperin, Gulemain, and Quirinus van Blankenburg (!).

August 14 ·The Campra Requiem

An ensemble from the Centre de Musique Baroque de Versailles presents this extraordinary masterpiece.

August 21 · The Predecessors

Happily, the ensemble Jacques Moderne reminds

us of the great French music at the end of the 16th century with a mass by Claude le Jeune and Du Caurroy's 1590 Requiem.

Los Angeles Opera

August 6 · The Turk in Italy (in Italian) by Rossini

James Conlon, conductor; Simone Alberghini, Nino Machaidze, Thomas Allen, Paolo Galvanelli

August 13 · The Turn of the Screw by Benjamin Britten

James Conlon, conductor; Patricia Racette, William Burden, Michael Keplar Meo, Ashley Emerson

San Francisco Opera

August 20 · Aida by Giuseppe Verdi

Nicola Luisotti, conductor; Micaela Carosi, Dolora Zajick, Marcello Giordani, Marco Vratogna, Hao Jiang Tian, Christian Van Horn

August 27 · Cyrano de Bergerac (in French) by Franco Alfano

Patrick Foufillier, conductor; Plácido Domingo, Ainhoa Arteta, Thiago Arancam, Stephen Powell, Lester Lynch, Brian Mulligan

L.A. Theatre Works

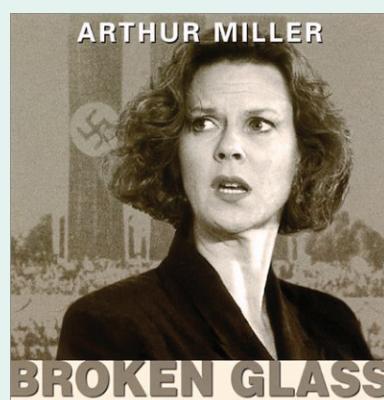
August 28 · 7:00pm–9:00pm

Broken Glass by Arthur Miller

Cast: Jane Brucker, David Dukes, Lawrence Pressman, Linda Purl, John Vickery and JoBeth Williams.



Set in 1938 Brooklyn, this gripping psychological mystery begins when attractive, level-headed Sylvia Gellburg suddenly loses her ability to walk. The only clue lies in Sybil's obsession with news accounts from Germany. Though safe in Brooklyn, Sylvia is terrified by Nazi violence - or is it something closer to home?



CONTINUED ON PAGE 31

Art

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ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *The Sunshine Boys* starting August 10th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ Craterian Ginger Rogers Theater presents: The Amazing Kreskin, The World's Most Famous Mentalist, August 7 at 7:30pm. *Joseph and the Amazing Technicolor Dreamcoat*, August 18 & 19 at 7:30pm, and August 20 at 3:00pm, presented by the Teen Musical Theater of Oregon, with Children's Musical Theater of Oregon.

www.craterian.org (541) 779-3000

◆ The Oregon Cabaret Theater presents *The Marvelous Wonderettes*, thru August 28th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ The 2011 season at the Oregon Shakespeare Festival includes:

Measure for Measure, Feb. 18-Nov. 6
The Imaginary Invalid, Feb. 20-Nov. 6
Julius Caesar, Mar. 23-Nov. 6
August: Osage County, Apr. 20-Nov. 5
Henry IV, Part Two, May 31-Oct. 7
The Pirates of Penzance, Jun. 1-Oct. 8
Love's Labor's Lost, Jun. 2-Oct. 9
Ghost Light, Jun. 28-Nov. 5
The African Company Presents Richard III, Jul. 20-Nov. 5
Willful, Aug 7 - Oct. 9

The Green Show in the Festival courtyard runs May 31-Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org

Music

◆ The City of Medford presents the State Farm Summer Concert Series @ Bear Creek Park, featuring:

August 3rd, Musician's Friend Jam, 6:30pm
 August 10th, Kris Orlowski & Dawn Mitschele, 7:00pm
 August 17th, Jakob Martin, 7:00pm www.playmedford.com (541) 774-2400

◆ Britt Festival's lineup in August:
 Opening Night / Britt Orchestra / Múza Rubacyté/ SQA Quartets, August 5 • 8 p.m.
 Britt Orchestra / James Ehnes/ Siskiyou Violins, August 6 • 8 p.m.
 Britt Orchestra / Time for Three/ Schoenard Trio, August 12 • 8 p.m.
 Britt Orchestra / Sharon Isbin / Tye Hoseclaw, August 13 • 8 p.m.



On August 10, Kinloch Nelson presents a guitar concert at Paschal Winery using a handmade guitar built from 100 year old redwood timbers salvaged from Ashland's historic Tunnel 13.

Festival Favorites / Britt Orchestra, August 19 • 8 p.m.
 Family Concert / Britt Orchestra / Christopher O' Riley, August 20 • 7:30 p.m.
 Britt Orchestra / Christopher O'Riley, August 21 • 8 p.m.
 Aimee Mann / The Weepies/ John Hill and Pete Herzog, August 23 • 7:30 p.m.
 Bill Maher / Gene Burnett, August 26 • 7:30 p.m.
 Cheap Trick / Plead The Fifth / Teri Cote, August 29 • 7:30 p.m.
www.brittfest.org, 541-773-6077 or 1-800-882-7488. 216 West Main in Medford.

◆ Rogue Theatre presents The Silent Comedy, August 4, 8:00 pm., Grants Pass. www.roguetheatre.com (541) 471-1316

◆ The Siskiyou Institute presents Kinloch Nelson / The Tunnel 13 Guitar Concert, a benefit fundraiser for Music In The Schools. August 10 • 7:00 p.m. at Paschal Winery (1122 Suncrest Road, Talent, OR). (541) 488-3869 or email info@siskiyouinstitute.com for reservations.

Send announcements of arts-related events to:
**ArtsScene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
 jprartsscene@gmail.com**

**August 15 is the deadline
 for the October issue.**

For more information about arts events,
 listen to JPR's **Calendar of the Arts** or visit our
 online **Community Calendar** at www.ijpr.org

Exhibitions

◆ The Schneider Museum of Art presents *Views from the Inner Eye* thru August 26, featuring works by Morris Graves - Ellen Van Fleet - M.R. Renjan. www.sou.edu/sma/index.html (541) 552-6245.

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents 3 Leg Torso in concert August 27 at 8:00 pm, at the Pistol River Concert Hall. Tickets available at: Wright's Custom Framing in Brookings, The Book Dock in Harbor, and Gold Beach Books, Gold Beach. www.pistolriver.com

◆ Center Arts at Humboldt State University presents The John Butler Trio, August 17th • 8:00pm, at the Van Duzer Theatre, Arcata, CA. www.humboldt.edu/centerarts (707) 826-4411

ROSEBURG/EUGENE

Theater

◆ Umpqua Community College and OTMF present:

The're Playing Our Song, thru August 7, 7:30pm, at the Centerstage Theatre.
Pump Boys and Dinettes, thru August 7, 8:00pm, at the Swanson Memorial Amphitheater.
Annie, thru August 7, at the Jacoby Auditorium. www.tickets.umpqua.edu/default.asp 541-440-7700

Music

◆ Cuthbert Amphitheatre in Eugene presents: Satin Love Orchestra, August 13 Amos Lee / Calexico, August 14 311 / Sublime / Rome, August 25 www.thecuthbert.com (541) 762-8099

◆ The Shedd Institute presents Brandi Carlisle August 23, 7:30pm, in the Jaqua Concert Hall, Eugene. (541) 434-7000.



The B-52s take the stage on September 6, at the Cascade Theatre in Redding as a part of the Cascade Theatre/JPR Performance Series.



The Piston River Concert Association presents world chamber music ensemble 3 Leg Torso in concert on August 27.

- ◆ Music on the Halfshell in Roseburg celebrates its 20th year:
 - August 2 - Big Bad Voodoo Daddy
 - August 16 - Shemekia Copeland
 - www.halfshell.org

NORTH CALIFORNIA

Theater

- ◆ Riverfront Playhouse performs *Cheaper By The Dozen* thru August 13th. 1620 East Cypress, Redding. www.riverfrontplayhouse.net

Music

- ◆ The Cascade Theatre/JPR Performance Series presents America in concert August 19, 7:30pm. www.cascadetheatre.org/ (530) 243-8877.

Exhibitions

- ◆ Liberty Arts Gallery presents the 2011 Annual Members Show: Gazpacho. Opening reception, August 5 at 5:00pm. www.libertyartsgallery.com (530) 842-0222.



Music on the Halfshell celebrates its 20th year with a performance by Big Bad Voodoo Daddy on August 2.



The Silent Comedy takes the stage at the Historic Rogue Theatre in Grants Pass on Thursday, August 4 at 8:00pm.

KLAMATH

Music

- ◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

Theater

- ◆ The Ross Ragland Theater presents: Torn Curtain Ministry's production of *Screwtape*, based on C.S. Lewis's novel *The Screwtape Letters*. Tickets: (541) 882-5123 www.rrtheater.org



Shameikia Copeland performs on August 16 as part of the Music on the Halfshell series in Roseburg.



As the mysterious Mister (Derrick Lee Weeden) looks on, Jon (Christopher Liam Moore) remembers his younger self (Tyler James Myers) in the Oregon Shakespeare Festival's production of *Ghost Light*.

PHOTO: JENNY GRAHAM

rroarsqueal clickclack tappatappa ticktick ee-ee-eee **car talk**



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with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 11am on the
Rhythm & News Service

Saturdays at 3pm on the
Classics & News Service



FROM NATIONAL PUBLIC RADIO

Classics & News From p. 27

The Keeping Score Series:

13 Days When Music Changed Forever.

Continuing through August, JPR's *Classics & News Service* presents a new series of hour-long programs from the San Francisco Symphony's radio project, called *The Keeping Score Series: 13 Days When Music Changed Forever*.

The series is about musical revolutions - about the composers, compositions, and musical movements that changed the way people heard, or thought about, music. Each program explores the historical backdrop and the musical precursors to the revolutionary change, as well as the lasting influence of that moment in music history. Famed singer-songwriter Suzanne Vega returns to host the program.

Tune in Sunday evenings at 7pm for *The Keeping Score Series*.

August 7 · Episode Ten

December 26, 1926: the premiere of *Tapiola*. This tone poem by Sibelius was his last major work before thirty years of silence, during which his admirers waited for an eighth symphony that never came. Sibelius in his time was seen as a nationalist along the lines of Grieg, but we now hear his music as radical and astonishingly prescient.

August 14 · Episode Eleven

January 10, 1931: the debut of Charles Ives's *Three Places in New England*. This work was performed for the first time to mild applause at a concert funded by the composer himself. Mild applause, but Ives's music was revolutionary. Before him, American concert music was almost entirely based on European models. After him, through Copland, Cage, and beyond, American "classical" music found its own voice.

August 21 · Episode Twelve

January 28, 1936: the publication in Pravda of the article "Chaos Instead of Music." This article signaled Stalin's displeasure with Shostakovich's opera *Lady Macbeth of Mtsensk*, and led to the composer's "redemption" in his *Symphony No. 5*. This program explores Shostakovich and the sometimes mutually beneficial, sometimes terrifying, relationship between music and the totalitarian state.

August 28 · Episode Thirteen

November 4, 1964: the premiere of Terry Riley's *In C*. This piece, which debuted at the San Francisco Tape Music Center, and the minimalist outpouring that it sparked, were a reaction to the rigid strictures of serialism and the stranglehold of the academic composers of the time.



Nino Machaidze plays Fiorilla in the L.A. Opera production of *The Turk in Italy* (see page 27 for details).

West Coast Live

From San Francisco, host Sedge Thompson puts together this eclectic weekly variety show with musicians, writers, actors, and lots of surprises.

Saturdays at 1:00 pm on **Rhythm & News** and Saturdays at 10 am on **News & Information**



August 19 • 7:30pm

Perennial classic-rock favorite, America, has been a band capable of transcending borders with its uplifting music and positive message. Founding members, Gerry Beckley and Dewey Bunnell (along with former band mate Dan Peek) met in high school in London in the late 1960s and quickly harmonized their way to the top of the charts on the strength of their signature song *A Horse With No Name*. America became a global household name and paved the way with an impressive string of hits including *I Need You*, *Ventura Highway*, *Don't Cross the River*, *Tin Man*, *Lonely People*, and *Sister Golden Hair*. Forty years later, these friends are still making music together, touring the world and thrilling audiences with their timeless sound.



Peter Gros Wildlife Expert of Mutual of Omaha's Wild Kingdom

September 2 • 7pm

Peter Gros, the popular co-host of *Mutual of Omaha's Wild Kingdom*, will share his exciting animal world, travel experiences and timeless tales in an interactive show for the whole family. Peter will highlight his many adventures with a mix of video clips (some of them never before released) and hilarious bloopers while introducing friendly exotic animals to audience members, and telling inspirational stories of wildlife filming, travel and conservation.

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“Jet-powered party rock” Parade the B-52s

September 6 • 7:30pm

“The silly sense of fun that permeated the band’s early recordings is still in full bloom.”

New York Post

With their thrift store aesthetic and genre-defying songs the B-52s ushered in the post-punk era and became one of the world's greatest party bands ever. Today, after thirty years and over twenty million albums sold, they remain one of rock's most beloved stars. From the timeless gems of *Rock Lobster*, *Planet Claire* and *Private Idaho* to the more recent classics *Channel Z*, *Love Shack* and *Roam*, the B-52s' unforgettable dance-rock tunes start a party every time their music begins!





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The Ross Ragland Theater's

2011 | 2012 Performance Season
Illuminating Entertainment!

| | | | | | |
|-----------|-------|---|--------|--|--------------------------------|
| September | 24 | SEASON OPENER: LITTLE RIVER BAND | March | 3 | Patrick Comb's - Man 1, Bank 0 |
| | 28 | The HELLOSOMEBOODY Worship Tour | 10 | RCS: Tao Lin Pianist | |
| October | 9 | RCS: Carpe Diem | 19 | MN@M: Best of the NW Film and Video Festival | |
| | 22 | Pendulum - Aerial Arts | 14 | Eugene Opera's LaBoheme - <i>show tunes</i> | |
| | 29 | Letters Home | 15 | RCS: High School Honors Recital | |
| November | 12 | Restless Heart | 21 | Craigmore | |
| | 18 | RCS: Poulenc Trio | 13 | Emile Pandolfi with A Mother's Day Reception | |
| | 28 | MN@M: How to Watch Hitchcock | 18 | Katie Harman & Friends | |
| December | 3 | Esquire Jazz Orchestra | 19 | The 10th Annual Taste of Klamath | |
| | 15-18 | Community Production of: <i>Scrooge The Musical</i> | 26 | Fools for Rowan | |
| | 19 | Eugene Ballet's <i>The Nutcracker</i> | July | 26-29 | Summer Community Musical |
| January | 14 | Ray Charles Tribute | August | 3-5 | Summer Community Musical |
| | 23 | MN@M: Crouching Tiger, Hidden Dragon | | | |
| | 28 | The Coats | | | |
| February | 3 | New Shanghai Circus | | | |
| | 11 | Eighth Annual Red Tie Romp | | | |
| | 18 | Los Lonely Boys | | | |
| | 27 | MN@M: Little Big Man | | | |

Showtime is generally 7:30 PM • Please visit www.rrtheater.org for more info.

RCS=Ragland Classical Series • MN@M=Monday Night at the Movies

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The Coats Photo by Vallejos Photography



THE ROSS RAGLAND THEATER
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Want to be the first to know about Ragland & Klamath Basin Happenings? Join our Communities on Facebook, MySpace & Twitter!